

GENEREAL CHARACTERISTICS OF PHILOSOPHICAL LYRICS

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Annotation: This article discusses the specifics of philosophical lyricism.

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In recent years, such expressions as "philosophical poetry", "meditative lyricism", "intellectual poetry", "emotional-intellectual lyricism" are used in the study of literature. In addition, it is permeating the literary-scientific circulation. These are not in vain, of course. This is because the literary process itself requires the emergence of such diverse expressions. The essence of the artistic and aesthetic research carried out by our poets is that this analysis reveals different forms of expression.

In recent years, two different principles have emerged in the classification of lyrical genres in literary studies. The first is to classify the traditional genres of lyric poetry (ghazal, rubai, sonnet, fard, tuyuk, qasida, marsiya, elegy, epitaph, history, muhammas, etc.) according to their specific features; the second is the principle of classification according to the nature of the subject-problems. Like philosophical lyrics, love lyrics, civic, landscape lyrics. This principle has been universally recognized by literary criticism. The literary process was seen as acceptable in that it reflected poetic phenomena in nature. "In the literary process of the late nineteenth and early twentieth centuries, the study and classification of philosophical, civic, landscape, and love into four categories according to the theme of artistic and aesthetic phenomena in the nature of lyric poetry became widespread and legal," the "Dictionary of Poetic Terms" reads ".Author A. Kvyatkovskiy [1.145].

It is known that in lyric poetry the personality of the poet, his consciousness - worldview, point of view, aesthetic value, artistic generalizations, which are at the center of social reality, natural and social phenomena, determine the weight of poetic perception and expression. In this sense, lyrical genres are characterized by the content of moods and scenes, expressed in poetic forms, with a clear and concrete meaning. The concrete human thoughts and experiences expressed in a certain place and time determine the historical content of the lyrical nature, while the artistic and aesthetic assessment of the poet's personality to this objective event determines the genre and historical nature of the work. "Classification as political, landscape, philosophical, love lyrics shows that lyricism has greatly expanded its connections with life, social reality, nature and society. These analytical classifications are another confirmation of

the extent to which the themes and problems of lyricism have expanded” [2.175]. This principle of classification, adopted in the Russian and fraternal peoples, European literary science, is recognized in the works of Uzbek scholars and is used in scientific use.

In particular, in the "Dictionary of Literary Terms" edited by Professor N.M. Mallaev, we read: “a poem dedicated to the death of a person is called an epitaph. The terms room, elegy, epigram, and epitaph originated in ancient poetry. Lyric poetry is now divided into genres such as political or civic lyricism, philosophical lyricism, intimate (personal) lyricism, nature or landscape lyricism, depending on its main content.” [3.95]

The classification of twentieth-century Uzbek lyric poetry in terms of themes and problems has been studied by literary critics and generalized scientifically. In particular, the handbook "Introduction to Literary Studies" for students of philological faculties of universities and pedagogical institutes states: Based on these principles, it is possible to define lyrical genres. The following genres can be distinguished in the Uzbek poetry of the XX century: 1. Publicist lyrics. 2. Intimate lyrics. 3. Symbolic-symbolic lyrics. 4. Humorous lyrics. Each of these genres in lyrical poetry differs from each other with its own characteristics” [4.209].

In our opinion, it is only necessary to take into account the poetic phenomenon, to study it and to generalize it theoretically. Furthermore, nothing is simplified or impoverished in classifying lyrical genres by subject. After all, the subject is never impoverished. Poverty can be tolerated in interpretations, assessments, and generalizations in artistic perception and expression.

"Philosophy requires from the poet a unique, unique ability to think," - writes prof. N.Rahimjonov. - However, the emergence of examples of philosophical lyricism can not be limited only by the nature of the artist's talent. This is because it is determined by a number of objective and subjective factors, the perception of which is directly determined by the poet's choice of subject, approach to it and the degree to which it is covered”[5.28]. In particular, the book "Davr va Uzbek lyricasi" states that, first of all, in order for a poetic work to be an example of philosophical lyricism, it must first of all be good and evil, freedom and oppression, life and death, instantaneous and eternal, good and evil, light and should be written on eternal themes such as darkness, love and betrayal, nature and society. But at the socio-political stages of the life of the people, the development of society, the breath of time, the level of spiritual and intellectual culture of the nation, the poet's consciousness and worldview bring qualitative changes to the artistic and aesthetic interpretations of these eternal themes. These changes are

reflected in the socio-philosophical generalizations imposed on the symbolic poetic images, in the wise sense. It shows itself.

If we take the example of Askad Mukhtor's creative experience, "before he came to the conclusion that poetry is a vital, spiritual necessity, Askad Mukhtor has come a long way. To him, poetry is a piece of charcoal taken from the hearth of marriage, the eternity of a flashing instant feeling, the cream of events and thoughts ... that is, a poem is an idea, an idea, an idea! True philosophical poetry is created by love - a great love for the land, the land, life, man "[6.40]. In the context of this wisdom, philosophical generalizations combine not only the spiritual and intellectual potential of the poet, but also the taste of society and the nation. In this respect, the aesthetic value of the poet is of the utmost importance. If we study and observe the example of the literary life of the twentieth century, it becomes clear that the poetry of Cholpon, Gafur Gulam, Oybek, Maqsud Shaykhzoda, Mirtemir, Askad Mukhtor, Abdulla Arif, Rauf Parfi has different aspects. The main task of philosophical lyricism is to encourage the reader to observe independently in the process of understanding the problems of life on a large scale and in depth. For this reason, a poem can make different impressions and evoke different thoughts in students with different levels of intellectual preparation. This is an important sign of philosophical lyricism.

In particular, it is characteristic to consider the depth of content imposed on poetic images through the meanings of artistic interpretation of the theme of nature. Gafur Gulam writes in the poem "Autumn has come":

The smell of boiling molasses on the rocks

Rejoices the soul, heals the soul;

A man sipping wine

Disaster without seeing ninety years.

Ishkomlar likes a real treasure,

Forty-five names hung on the vines.

Do not die, O hand of sugar, tormented gardener,

Long live the homeland full of gardens [7.62].

Now, let's look at these lines of Oybek. We can see the subtle aspects of the symbolic images in them:

There is a covering wave, a covering vortex ...
Both the majestic mountains and the singing leaves -
His breath turns to haste,
There is a wave in everything - a wave that never stops.

Or,

At night ... I stare slowly at the sky,
Infinity plays on my eyelashes.
I have toy tales on my chest.
Where do I flow on the ship of life? ...
A silent golden light falls from the sky,
The leaves sing a piece of life.
Rivers inspire life ...
I am an eternal spreader of being [8.28].

The generalized artistic image in Maqsud Shaykhzoda's poem "The Gardener" is not a person who is helpless in the face of the eternity and eternity of life, and the transience of lives, but the image of a luminous sage who prolongs the life of light in his life:

Ancient wrinkles on the forehead,
The secret of the obvious soil.
Ever since I knew how to hear -
Listen to the melody of the canals ... [9.31].

Now, let's focus on the images of nature in the Askad Mukhtar Quartet:

The nightingale sings with pain in the morning,

Flowers bloomed as it flew.

Those flowers to me

The old siren

The blue seemed to be a drop of tears [10.39].

Or

The clock on which the book came out landed

A one-day butterfly is sad.

"Look at the sun, you're full,"

He's going to die...

If we pay attention, the Garden in the poems of Ghafur Ghulam, Oybek, Maqsud Shaykhzoda, Askad Mukhtor will penetrate our hearts at the level of a symbol with its symbolic meanings. It occupies our minds. The symbol of the garden is a majestic life that never fails, but always flourishes. The symbolic images of the Butterfly, the Seedling, the Siren, the Light, the Water, who enjoyed the eternal and eternal splendor of life and drank the water of life, are mobilized to confirm the eternity of life, the truth of good lives. Anyone can say, "There is a human race, sooner or later it is bound to die," "death is real," "man sinks into the ground like a drop of water," "lives are fleeting". It is necessary to be born a philosopher-poet in order to make deep observations through the above-mentioned symbolic images and to encourage our readers to think the same way.

"Another important feature of philosophical lyricism is the coverage of meaning with a deep universal meaning," said Professor N. Rakhimjanov. - The relevance of philosophical lyricism to the science of philosophy is relative. The scientist draws a philosophical conclusion about life and reality based on logical concepts. The poet thinks through poetic images. Based on these images, he aesthetically evaluates the events of nature and society ... The idea that makes up the content of philosophical poetry flows from the poet's personal life experiences and observations, ideas and concepts about life, life, liberty, oppression, justice. In this case, personal-life experience has a universal meaning only if it becomes a reflection of the experience, thoughts, experiences, interests and ideals of generations. The universal content

emerges in direct connection with the ideological and aesthetic purpose assigned to each poem” [5.32].

The events of the literary process provide ample food for reflection on this subject. In particular,

Scabies lived like an elephant for five hundred years,
Five hundred years of serving someone,
Bedpay over the field,
I preferred free slavery [11.90].

Ghafur Ghulam's poem "Assalom" is a retrospective-comparative approach to the lyrical protagonist of today's realities and landscapes.

Is spring cool? You never know!
Can I touch him? You never know!
I was happy to have slept all my life,
Is sleep death? You never know! [12.25].

According to Pahlavon Mahmud, human life is the happiness achieved by the Almighty. And yet, sadly, man has spent his life in a slumber. Is life a dream, or is sleep a death? The lyrical protagonist thinks about life and eternity, life and death. L

olu is helpless and distressed by the unfaithfulness of transient lives.

Dedicating himself to the sea, the river,
The streams die.
Long - long sounding intervals
The songs faded.
The light is on,
Glory
The star goes out -

Moves to a world of nothingness.

Sometimes I envy...

However, in fact:

If I weren't him,

If this is not the case.

If I am like nature: in the season when I die

If I never die [13.89].

Askad Mukhtor, the lyrical protagonist of the poem "Eternity", thinks about instantaneousness and eternity, and concludes that the creation of natural beauties is eternity. When the stars are shining brightly in the distant night, we usually say, "Look, someone's candle has gone out, his life is dying." The lyrical hero understands this phrase in the vernacular in the sense of beauty and eternity, and strives to convey it. "The star flies - moves to the world of nothingness." If we take this situation in relation to human life, life is an instantaneous moment in the throes of a thousand, a million years, if we see it from the point of view of space and time. The opportunities that are gone in the blink of an eye are so short. And yet, even in these moments, a person can spend his life in eternity. To do this, he can mobilize his life to create beauties, plant saplings and create gardens. After all, beauty is the key to human life, ensuring the continuity of life. He adorns his life with flowers of eternity.

In the works of the poets of this period, the memories of the road, the landscapes of the heart, and the pain of separation are common to natural phenomena, as well as combined with figurative, figurative and symbolic features, showing the peculiarities of philosophical lyricism. In deep observation, the pursuit of an ideal meaning that is unlike any other is a sign of literary talent. In philosophical poetry, social ideals and philosophical thinking, as well as events, life events, people, characters, situations, and simple details that others do not pay much attention to, encourage the true talent to observe deeply.

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